/1463 cont./

531 have maintained the contrary,
302 without justification.
822 another is preferred on certain occasions, for example, in the case of /1464/ mourning (p.1064). Scarlet gives the Yamana intense pleasure (365); the color of the māku blossom serves as a

365. This has been confirmed a number of times. Hyades (b):1345 and (d):306 says: "The favorite color is red; the other colors are often confused" /translated from French/. I also agree with the last part of his statement. The designations that he (q):205 lists for all kinds of colors are worthless.

standard of comparison for them (p. 494). The Yamana use the
531 well-known pigments to paint their faces or their entire bodies
302 on various occasions. The gay and rich variety of their designs very clearly expresses their by no means limited sense of beauty. This is even more definitely shown in their ornaments and in the patterns of color with which they cover various objects, such as the Kina masks and the ornamental staffs used in the čiẽxaus hut (Plates 2, 3, 4). /Fig. 102 appears here./ The Yamana have a considerable number of special designations for the various types of painting. The word wĩesteka means "to paint horizontal lines upon the face with ími as a mark of friendship" /cited in English/, according to BD:610; the word ájasina means "to paint the face with up and down bands or lines of either red or black" /cited in English/. The painting is sometimes supplemented with a feather decoration. I observed neither a special gift nor an inclination to
532 draw among the Yamana (366); I never saw children scratch simple

366. Differing on this point, Phillips (a):1011 reported: "It was strange that the Fuegians showed a great inclination to draw. Without being told, they collected strips of paper and drew caricatures on them with charcoal, which were supposed to represent their comrades. They were then given pencils, and they eagerly

/1464 cont./

532

continued to practice their skill, copying this and that, chiefly portraits, albeit with very moderate success." Aspinall:271 does not prove his statement that "they have a great talent for drawing."

lines or drawings in the sand with their fingers or with small sticks or scribble on the hut framework or the canoe with pieces of charcoal. Although I very often /1465/ wrote and drew in my diary, this did not even stimulate the adults, much less the youngsters, to imitate

[237]

Fig. 102. Shell of a Large Mytilus Mussel. Three-fourths natural size.

me (367).

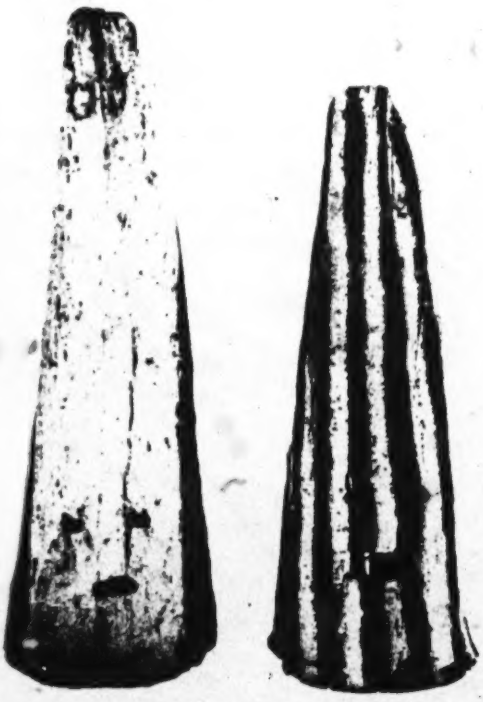
367. What Snow (a):1, 339 has to say proves the curiosity of the Fuegians in Banner Cove: "They were all greatly astonished at my writing in pencil on blank paper;...and they eagerly begged of me some magic wood. Of course I gave them some, and they soon set to work trying to write as I did" /cited in English/.

3: Lothrop E-5 (1924-1925) 1928
SH6 Yahgan SH6

881 sang, seated in the central part of the lodge. Finally a mock battle between the sexes was staged.

Such then was the *shiehâus* ceremony. On it the Yahgan believed their well-being depended, and without it no one could have any standing in the community. In fact each individual repeated the performance two or more times, but received preferential treatment after the first course.

575 171



[535] [532]

a *b*

FIG. 92.—Yahgan dance masks. Height of *a*, 27 in. (14/2259, 2258)

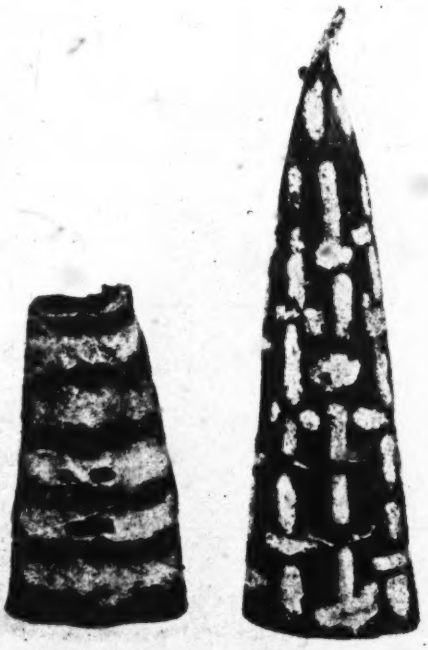
After having experienced the *shiehâus*, Yahgan men were allowed to enter the *kina* ceremony. This rite resembled the Ona *klókten*. Gusinde and Koppers believe that it originated among the Ona, pointing out that inequality of the sexes was foreign to Yahgan precept and that it was not taken so seriously by the Yahgan as the Ona. Rev. Thomas Bridges speaks of the ribald laughter among the Yahgan women when a mask fell off a supposed spirit, thus revealing his human character.

This ceremony fell into disuse among the Yahgan as early as the eighties of the last century; but it was revived in 1922 for the benefit of Gusinde and Koppers, to whose accounts of it the reader is referred. While differing in details, it was essentially like the Ona rite except that the treatment of the candidates neither lasted so long nor was so severe as among the Foot Indians.

3: Lothrop E-5 (1924-1925) 1928
SH6 Yahgan SH6

In figs. 92 and 93 are illustrated some of the masks used by the Yahgan. The material is either bark (fig. 92) or seal-hide (fig. 93), cut to pattern and sewed together with whalebone and gut respectively. There is usually a small opening at the top for ventilation. As Yahgan paints were not waterproof, a single mask could be adorned to represent many characters by the simple expedient of washing and repainting it.

As to the characters represented by the Yahgan, in fig. 92, *a*, is the rainbow, distinguished by broad red, white, and black bands; *b* has alternate red and white stripes, and it represents a smelt-like fish. In fig. 93, *a*, is a model of the *kalăpasha* ghost mask, while *b* represents the sea-hen. The wearers of these masks painted their bodies and limbs with similar decorative patterns.



a *b*

FIG. 93.—Model Yahgan dance masks. Height of *b*, 10 in. (14/2362)

RELIGION

Although it has been repeatedly stated on excellent authority that the Yahgan had no real religion, I think it definitely established that they had religious beliefs and practices.

The Yahgan world was peopled by innumerable unseen beings: ghosts (*kushpig*) of departed shamans, spirits of the sea, the rocks, and the trees. These people, for the greater part, were malicious by nature, resentful of intrusion on their privacy, and, when seen by man, terrifying in aspect. Solitary travelers might suddenly find themselves facing a fierce spirit across the light of his camp-fire,